ORGAN INSTITUTE QUARTERLY

VOLUME EIGHT NUMBER FOUR

THE UNIVERSITY OF MICHIGAN
MAR 30 1961
MUSIC LIBRARY

DWIGHT E. ROBINSON AND LEE S. BURNS 7
THE ORGAN IN FASHION THEORY

ARTHUR HOWES 21
AN INTERESTING NEW ORGAN IN AN UNUSUAL CHURCH

ANDOVER MASSACHUSETTS

WHEN AN ORGANIST NEEDS A FRIEND!

When your church is planning a new or replacement organ . . . and the committee is considering an instrument you consider to be inferior to the real need . . . and some one says a pipe organ costs too much . . . and you know better . . . but need help to prove it - - - call on us — or any of the members of the Associated Pipe Organ Builders of America.

Factual information and demonstrations are available . . . to assist committees in arriving at the right decision.

SCHANTZ
ORGAN COMPANY

ORRVILLE, OHIO MUrray 2-6866

REUTER . . .

An organ of the highest structural and musically artistic quality in every respect.

We invite your inquiries

THE REUTER ORGAN COMPANY
LAWRENCE, KANSAS

St. Michael and All Angels, Baltimore, Maryland

THE
AEOLIAN - SKINNER
ORGAN COMPANY, INC.

Office and Factory:
Boston 27, Massachusetts

President and Tonal Director
JOSEPH S. WHITEFORD

Craftsmanship

The REASON
For
REISNER

The unmatched quality of the Reisner craftsmen is clearly reflected in every striking detail of this Reisner Three Manual Draw Knob Console. Designed to complement the interior of a large church in historic New Orleans, this console will not only add to the traditional classic beauty of the church, but will bring the full resources of the organ to the organists' fingertips. The hand carved, hand finished exterior of the console is an example of craftsmanship found only in Reisner consoles, whether traditional or modern in design. The all-electric action, built only by Reisner, assures positive operation and immediate response. Reisner craftsmanship leads the organ industry in producing superior products designed for lasting beauty, ease of installation, comfort and superior playability.

THE W. H. Reisner MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

★ ★ EDITORIAL BRIEFS ★ ★

FROM OTTO HOFMANN, BUILDER OF TRACKER ORGANS IN AUSTIN, TEXAS, WE HAVE received information about the recent gathering of the International Society of Organbuilders in Strasbourg, that city where the great Gottfried Silbermann served as apprentice, journeyman, and finally master organbuilder under the supervision of his older brother Andreas. Several organs on which they worked together are still in existence in the area and were heard and examined by the large group of organbuilders from various countries who attended the meetings.

An organization with constitution and by-laws was formed, of which D. A. Flentrop was chosen as president and Walter Holtkamp as vice president. Its purposes are the advancement of the interests of organbuilders, the establishment of principles of business ethics, and meetings for the exchange of ideas. In pursuance of this latter purpose there was a generally favorable discussion of the acceptance of traveling journeymen, who would learn the ideas and practices of various builders and convey them from one country to another, and from one builder to another. This is quite a promising development. It has always seemed futile and shortsighted for organbuilders to attempt to keep their designs and practices secret, as any enterprising organist or organ mechanic can examine them all as soon as an organ is installed, and all builders stand to gain from a general exchange, and to profit by each other's experience. There would be advantages for all in the most complete exchange of information, but even under this ideal situation it is unlikely that all builders could achieve the same excellent results as the great artist builders who have contributed the new developments. In every country there is enough work for all; this proposed freedom, allowing for general interchange, would have the effect of ensuring better organs for all purchasers.

It is especially to be hoped for that more American builders will join this new organization and participate in the international exchange, as leading contemporary European builders have created many new original designs and techniques of great value, and at the same time our builders have much to offer.

Of some significance is the fact that the new organization chose to meet in Strasbourg, for the purpose of examining the Andreas Silbermann organs in the area. This is consonant with a certain trend, that has been noticeable recently among European builders, away from the Arp Schnitger ideal that has heretofore been the principal inspiration of the continental organ reform movement. It is now felt that, by following the Schnitger voicing practices perhaps too assiduously, the organs of the late nineteen forties and early nineteen fifties were given speech and tone that may have been a little too noisy and rough. The present goal is greater refinement of speech and tone and of ensemble, such as is to be found in the work of the Silbermanns, especially Gottfried. In addition to the great traditions of North German organbuilding, the Silbermanns assimilated French organbuilding customs and taste in Strasbourg, and Italian influences through Eugen Casparini, to whom Andreas was apprenticed. Gottfried Silbermann brought this great confluence of ideas to the summit of perfection. It is a modern tragedy that the few remaining examples of his work are now hidden

The esteemed European publishing house **Willy Mueller-Sueddeutscher Musikverlag** announces with pride the appointment of

C. F. PETERS CORPORATION

as Sole Agents for the U.S.A. and Canada

The following important works, published recently, are now carried in stock and orders can be filled immediately. An asterisk preceding the composer's name indicates that *orchestra material* is also available.

Ahrens: The Holy Year. For Organ
Vol. I: Advent—Christmas—Jesu Namen .. 3.00
Vol. II: Passion—Easter—Pentecote 3.00
Vol. III: Eucharist—Marienlob—Gotteslob .. 3.00

Bach: The Art of Fugue. For Organ (Schurich)
Vol. I: Contrapunctus I-XI 4.00
Vol. II: Contrapunctus XII-XIX 4.00

***Graun (1703-1759): Concerto for Flute, String Orchestra and Harpsichord. Published for first time. Flute and Piano 2.50**
***Concerto for Harpsichord (or Organ) and String Orchestra. Published for first time. Organ score 3.50**

Handel: Organ Concerti, Op. 3 and Op. 4. New Edition, by HERMANN KELLER, for Organ Solo.
Vol. I: Op. 3, Nos. 1-3 ..... 3.50
Vol: II: Op. 3, Nos. 4-6 ..... 3.50
Vol. III: Op. 4, Nost 1-3 (g, Bb, g) 3.50
Vol. IV: Op. 4, Nos. 4-6 (F, F, Bb) 3.50

Jaeggi: Invocation "Kyrie orbis factor." Organ Fantasy 2.00
Organ Suite I on Gregorian Themes 2.50

***Raphael: Concerto for Organ, 3 Trumpets, Timpani and String Orchestra. Organ Score 5.00**

***Scarlatti, A.: Su Le Sponde Del Tebro. Solo Cantata for Soprano, Solo Trumpet (Oboe), Strings and Continuo (Paumgartner) (18 min.) 3.00**

***Schoenbach: Concerto after Scarlatti for Trumpet in D and Chamber Orchestra (2 Flutes, Bassoon, Side Drum, Strings, Cembalo). Trumpet and Piano 3.00**

Trexler: Gregorian Orgelwerk (for ogran). 2 vols., each 3.00

Zipoli (1688-1726): Organ Works. 2 volumes, each volume 3.50

C. F. PETERS CORPORATION
373 PARK AVENUE SOUTH
NEW YORK 16, N. Y.

Organ Institute Quarterly Volume 8, Number 4 Winter 1960.

EDITOR: Arthur Howes.

EDITORIAL BOARD: E. Power Biggs, Seth Bingham, Archibald T. Davison, Rowland W. Dunham, Edward B. Gammons, Ralph Kirkpatrick, Edwin McArthur, Robert Noehren, Wilfrid Pelletier, Arthur Poister, Carl Weinrich, Ernest White.

Published four times yearly—winter, spring, summer, autumn—by the Organ Institute at 104 Salem Street, Andover, Massachusetts. Price 50 cents a copy, annual subscription $2.00. Three years' subscription $5.00. Outside of the United States $2.32 for one year, $5.96 for three years.

(Entered as second class matter at Andover, Massachusetts)

★ ★ EDITORIAL

and neglected behind the iron curtain in East Germany.

One of the most curious phenomena that have come to light during the years of the organ reform is the fact that pipes that are proportioned, made, and voiced exactly like those of Schnitger and his followers do not sound quite the same as the original models. The gleaming polished tin pipes of today sound very well indeed, but not quite as well as the discolored, often bent and mutilated, old pipes. The new pipes are usually brighter sounding, with more attendant noise (dissonant harmonics), tending (relatively) toward stridency, when compared with the older pipes used as models. There has been much speculation in an effort to account for this mystery. Recently two organbuilders have advanced theories about it.

Charles Fisk, of the Andover Organ Company, hypothecates that a sort of weathering process, that is oxidation, in time gradually cause a very slight roughening of the metal surface on the languid face and lower lip. This roughening might affect the tone in the same manner, though to a lesser degree, as feathering or making a rough lower edge on the languid face. In other words, it might be a kind of natural, infinitesimally fine nicking.

Sybrand Zachariassen, of the Danish Marcussen firm, accounts for it otherwise in a paper delivered at the International Congress on Church Music at Berne, and published in the Organ Club Handbook Number Six (London), from which we quote:

> The tone of the old organs rests in the first instance on a progressive refining of the pipe metal in the course of time. That is to say, the pipe metal becomes gradually so

BRIEFS ★ ★ ★

influenced by the sound vibrations that the metal and air resonances more and more coincide. The pipe tone thereby acquires increased fullness with a concurrent lessening of sharpness. Its upper partial structure becomes more harmonic, which again results in a clear tonal line from a pipe rank. It is not the case that centuries must elapse before sound and material vibrate together. An alteration of tone is noticeable after only a few years. Regard to this must be had in laying out the scales. One should therefore avoid too wide scales, especially for the manual principals, the tone of which otherwise becomes too full and lacking in penetration later. Even if the sharpness should be fairly obtrusive at first, this can be mitigated by fixing absorbent slabs in the organ case, which can be gradually removed within ten to fifteen years. Since this simultaneous vibration of sound and material gives rise to this refinement of tone already mentioned, in voicing no encroachments should be made which lead to an alteration of natural tone, and especially those which deaden it: that is to say, such inroads as would so lastingly and drastically influence the tone that later sympathetic refinement of the tone by the material would only take place to a limited extent or not at all. If the tone is dead from the outset, then it will never live; but if it is lively, then with age it will only become fairer, clearer, and finer. Such lively and at the same time clear tone can be the only right one for all genuine organ

[CONTINUED ON PAGE 20]

MODERN MACHINERY

For making many parts of a pipe organ the use of modern, accurate machinery is imperative as it results in closer tolerances and lower costs. Constant research with production methods has resulted in the installation of many such machines which permit Casavant's skilled craftsmen to produce better work more economically.

Casavant Frères LIMITÉE

Designers and Builders of Organs and Church Furniture

ST. HYACINTHE, P.Q., CANADA

Sperrhake - Harpsichords

Descriptive literature on request

SPERRHAKE-HARPSICHORDS,
Passau 4, GERMANY

Majestic tone . . . instant response . . . fine blending of voices . . . custom-built to suit the individual buyer. All are characteristic of Wicks Pipe Organs; all are incorporated onto the new Forward "3".

Designed to fit into limited space, this instrument has two full keyboards and full pedal board. The pipes are completely enclosed, with blower built in . . . no extras, no wiring, no tinwork. The purchaser can select the wood finish that best suits his taste.

If, because of lack of space or finances, you or your church have been deprived of the musical perfection which only a real pipe organ can give, find out about Wicks new Forward "3".

Write today for information. No obligation.

Wicks

PIPE ORGANS

THE HOUSE OF WICKS • WICKS ORGAN COMPANY • HIGHLAND, ILL.

DWIGHT E. ROBINSON AND LEE S. BURNS

THE ORGAN IN FASHION THEORY

[CONTINUED]

TWENTIETH-CENTURY SHIFTS

While it is conventional to regard the eclecticism of the 1920's and the functionalism of the following period as succeeding styles, it can actually be argued that they were the right and left wing of a simultaneous return to simplicity. Eclectic and functionalist alike were at bottom equally opposed to the ornamental excesses of the Victorian.

The typical organ of the 1920's, however, was buried in a chamber covered with an often impenetrable screen of false pipes. Rarely did a congregation see a speaking pipe.

If the organ were to change visually, the only solution would be for the congregation to see all the pipes again; and this is what happened in the Organ Movement (Orgelbewegung) of the 1930's.

Speaking before the Freiberg Organ Seminars in the 1920's, Albert Schweitzer called for a "reconsideration of the organ." His "reconsideration" was soon realized in Europe, but its impact was not felt in the United States until the 1930's with the pipework in what might be labeled a "functional arrangement," not unlike the concepts of Saarinen, Van der Rohe, and Le Corbusier. The organ came out of its chamber and discarded its pseudopipe screen. It sprawled itself in full view of the beholders with an almost startling brazenness as if in defiance of those who preferred a set of dummy pipes as the visual organ.

Yet, once again, we can now note an increasing tendency to modify the stark functionalism of the early pipe arrangements of the 1930's. The latest designs are decorated with stencil patterns and inscriptions or painted in bold colors. Even more arresting (as shown in Plate 7) is the decisive return to symmetry and formalism.

Part II

THE TONAL ASPECT

In the preceding section of this article we tried to demonstrate, through a review covering some five centuries, the notable extent to which the design of the organ case has been subject to a series of major stylistic reactions whose patterns have not only been reasonably regular in point of timing, but also intelligible in terms of fashion theory.

It is now our purpose to extend our thesis by showing that the tonal organization of the organ, too, is subject to the same generic shifts in fashion criteria. To develop this thesis the specifications of 150 organs dating from the early sixteenth century to the present day were analyzed by elementary statistical techniques.

The most obvious and pronounced stylistic swing happens also to be the most recent. We are thinking of the 1920's, which witnessed the downfall of the theater organ and its replacement in the following decade by instruments inspired by seventeenth-century organs.

The kind of organ which attained its extreme development during the first quarter of this century was a peculiar affair almost totally devoid of an ensemble and encumbered by a preponderance of foundational or unison-pitched stops. What striking contrasts were

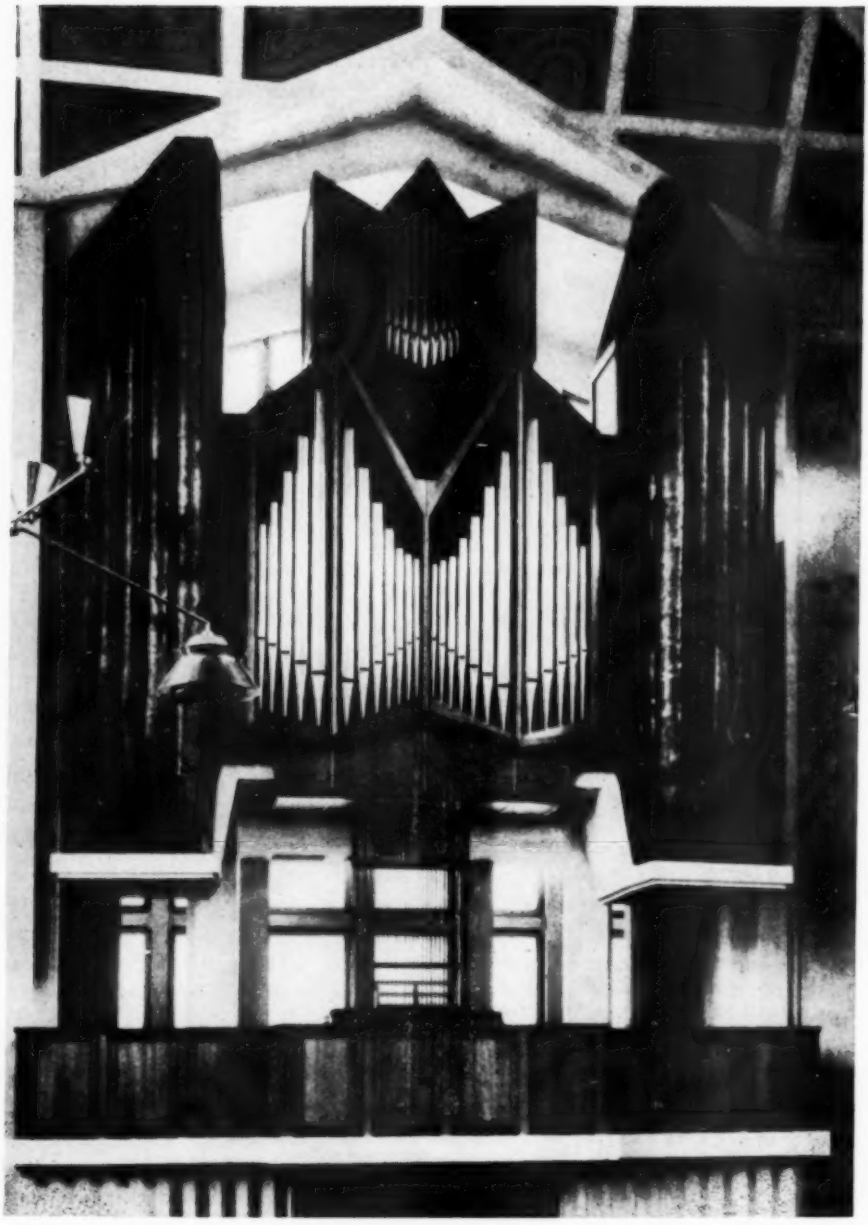


Plate 7. CONTEMPORARY.

Doopsgezinde Kerk, Rotterdam, Holland, 1954.

revealed when the new designs at the Busch-Reisinger Museum and the Groton School were unveiled! And what a furore followed their installation!

To establish more firmly the substance of our thesis we must first explain our methodology and then review the findings as they become apparent over time.

To find complete and accurate stop lists of representative organs with the dates of their design, and to locate a sufficient number for each time interval was not an easy task.[4] For a few periods, most notably between the years 1801-1830, there was insufficient information available to generalize. We can only hope that future research will uncover specifications for these periods which will fill in the gaps.

Some selectivity in the use of available materials has been exercised. French instruments were excluded from analysis since their construction has shown a quite peculiar tendency to follow traditional formulae which have remained fairly constant over time. Since ensemble was of prime importance to this study and because French instruments relied on reed stops for ensemble while instruments of other nations did not, it would be disparate to include the dispositions of the former. We do not intend to summarize the influence of national traditions; we are merely abstracting from them. Further, reed stops were removed from the analyses of all instruments because of the difficulty in determining whether their intended use was primarily solo, ensemble, or possibly both solo and ensemble. This latter exception probably tended to bias the results of the study in the direction of conservatism. That is to say, it understates the definition of the changes our theory presupposes. For example, solo reeds of 8′ pitch constituted a sizable share of each specification in the decadent organ of the 1920's; their inclusion in the analysis would have increased the percentage figure which represented the fundamental pitch, making this extreme even more pronounced. The focus of our study therefore becomes the flue ensemble of non-French organs.

The dispositions of the instruments were categorized four ways. Each rank was classified as either subunison, unison, octave, or upperwork. The 8′ pitch was set as unison[5] for the manuals and the 16′ pitch for the pedals. An 8′ Gedeckt appearing on the Great Organ, for example, would be classed as unison. If it appeared on the Pedal at 8′, it would be an octave. Similarly, a 16′ Diapason appearing on the manuals would be subunison, but a unison on the pedals. Upperwork was defined as the ranks of less than 4′ pitch in the manuals and of less than 8′ in the pedals. Mixture stops were always counted by the number of ranks of which they were constituted.

The sophistication of the taxonomy can undoubtedly be improved. However, it seems sufficiently precise for the purposes of illustrating cyclical movements and turning points in the design of organ specifications.

Before introducing the empirical evidence, a statement of our findings regarding the tonal aspect is in order. It will be noted that the first observation is presented as an exception to the generalizations which follow.

---

[4]Such classics as Rimbault's **The History of the Organ** (1855), Frotscher's **Geschichte des Orgelspiels** (1936), Clarke's **Standard Organ Building,** Audsley's several books, Fellerer's **Orgel und Orgelmusik** (1929), Hopkins' **The Organ** (1877), and the recent book of Sumner's, **The Organ** (1955), as well as numerous contemporary works and articles, were helpful.

[5]"Unison" was perhaps a poor word choice. For some purposes "fundamental" would have been no more appropriate, however, because of its use in designating the various focal pitches of the several divisions in the instruments built in the eighteenth century and earlier, and the organs designed during the current "Classic revival."

First, taken as a fraction of the whole tonal scheme, the octave pitch tends to fluctuate without system or predictability; this is not an important consideration, as we shall see. A review of the figures in Column 3, Table 1, indicates that within a relatively short time interval octave ranks varied from a low of 12 percent to a high of 25 percent of the total number of ranks. Following the figures downward in this column, we fail to see any general patterns except that when the fluctuations in the stream of figures are reduced by means of a moving average the octave tends to account for 15 to 20 percent of the number of ranks in the specification. The only possible generalization is that the octave is not subject to cyclical swings but rather to random movements. The significant finding here is that the cyclical swings occur on *either side* of the octave, in upperwork and unisons, rather than in the octave itself.

A second generalization derives from the foregoing. The octave serves merely as a pivotal point around which cyclical swings take place. In other words, the cycle is found in an examination of the proportion of unison ranks as compared to the proportion of upperwork. Stated another way, trends are to be found when we compare the proportion of upperwork to unison pitch.

Third, we find an inverse relationship between the unison pitch and upperwork, when their proportioning is examined over time; it is in this relationship that patterned change is made evident. Note that the proportioning of unison ranks increased during the period 1731-1800 (Figure 1 Table 1), while the importance of upperwork declined markedly. In other words, upperwork was sacrificed as the price of adding unison-pitched stops. The same phenomenon occurred between 1861 and 1930. The time interval following each of these periods served as a period of reappraisal and readjustment in which a more normal or long-run relationship was again restored.

Fourth, as already suggested, tonal concepts generally tend to go to extremes over the course of a style period. Once the extreme is reached, the characteristic tendency then is to cut sharply back, often to an opposite extreme. This will be evident as specific time periods are reviewed.

Earliest attempts at building a windblown contrivance produced harsh, loud, unpleasant noises rather than musical sounds. These early instruments had only a single set of loudly voiced pipes. It was soon found, however, that the tone was more pleasing (or perhaps less offensive) if a second or a third rank of higher pitch was introduced. Thus each rank could be voiced more softly and still provide equal power with greater brilliance. In tracing the development of organ tonal design over the past three centuries we shall find that the specifications fluctuate with time between these two extremes: an emphasis on unison or foundational tone versus emphasis on brilliance achieved by upperwork.

Because the organ was not fully developed tonally until about the middle of the seventeenth century, and also because of a paucity of available data[6], it is difficult to present a true picture before that time. It is strikingly apparent, however, that tonal concepts varied little from 1550 to 1650. This reinforces the likelihood (already mentioned in Section II above) that organs, and possibly other goods subject to style swings, are not subject to cyclical swings in style until they achieve some level of technical

[6]Only about twenty specifications of organs built in the earliest time period are available.

TABLE 1. SUMMARY OF TONAL FORMULAE OVER TIME: 1548-1959

Interval	Unison Ranks as % of Total	Octave Ranks as % of Total	Upperwork as % of Total	Subunison Ranks as % of Total
		1548-1660		
1548-1580	19%	12%	65%	4%
1581-1600	16	14	66	6
1601-1620	20	25	54	1
1621-1640	20	18	60	2
1641-1660	21	14	65	1
		1661-1730		
1661-1680	18	13	66	3
1681-1690	17	12	68	3
1691-1700	16	14	66	3
1701-1710	14	13	70	3
1711-1720	15	15	68	2
1721-1730	14	17	68	1
		1731-1800		
1731-1740	20	16	61	3
1741-1750	24	21	52	3
1751-1760	25	21	49	5
1761-1770	26	21	50	3
1771-1800	33	18	48	1
		1801-1860		
1831-1840	35	18	47	2
1841-1850	28	18	50	4
1851-1860	27	17	49	7
		1861-1930		
1861-1870	32	19	43	6
1871-1880	37	18	37	8
1881-1890	45	19	37	9
1891-1900	50	18	26	6
1901-1910	53	20	24	3
1911-1920	54	19	20	10
1921-1930	59	15	31	5
		1931-1959		
1931-1940	21	18	63	3
1941-1950	22	15	60	3
1951-1959	24	15	59	2

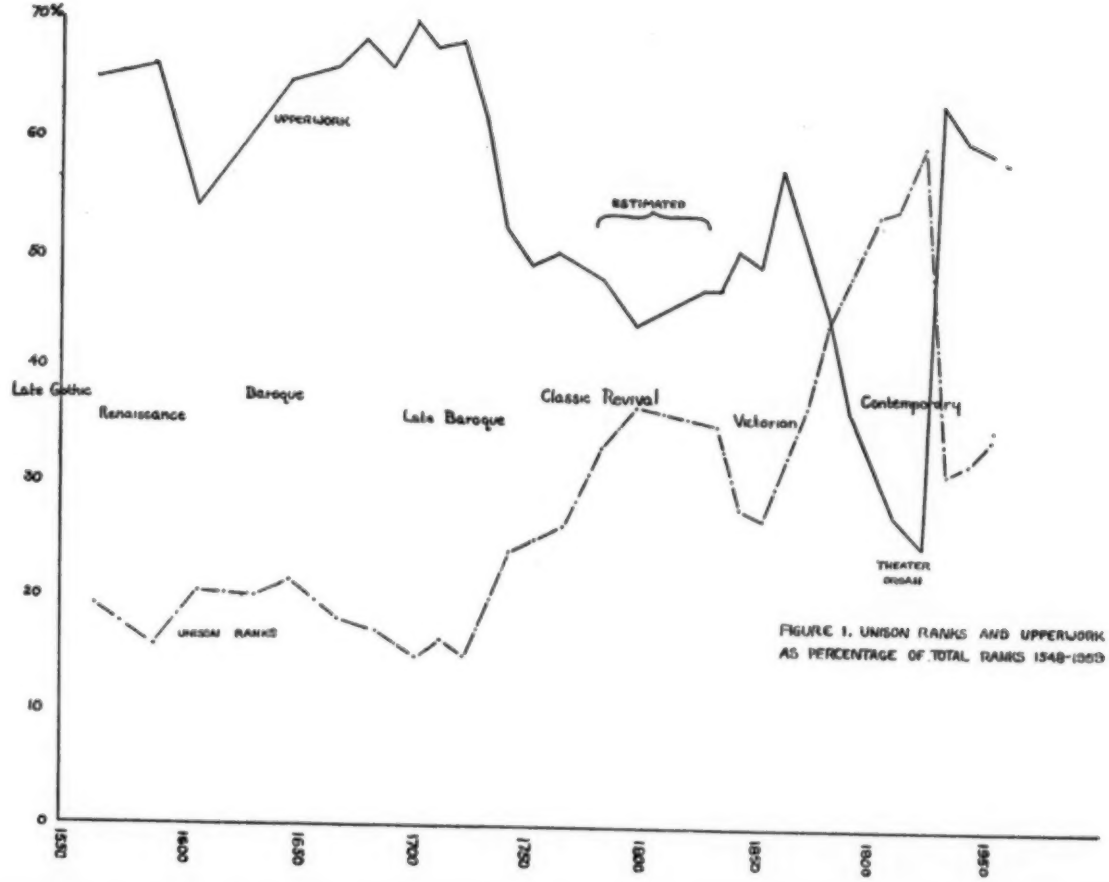


FIGURE 1. UNISON RANKS AND UPPERWORK AS PERCENTAGE OF TOTAL RANKS 1548-1969

perfection, in the sense that they have exhausted their essential possibilities of development.

After this period, however, the record of changes in tonal design conforms closely to a fairly predictable periodicity of from sixty to eighty years. The style periods "break" at approximately the following dates: 1650, 1730, 1800, 1860, and 1930.

1650-1730

While the changes in design are not as striking during this period as later, it is still noteworthy that the pitch profile generally increased in favor of upperwork. The decline in fundamental pitch by a third (from 21 percent to 14 percent) was compensated for by an increase in the prominence of octave and upperwork pitches.

The tone of the instruments of that period was bright, delicate, fragile, and perfectly suited to reproducing the contrapuntal music of Bach, his contemporaries, and predecessors. But to observe that polyphony created this type of organ would beg the "chicken-egg" question. The two factors were probably mutually interactive.

In the decade prior to the appearance of what we shall term "Bach's ideal specification" [7] the design formula was 14-17-67-2; that is, 14 percent of the stops appeared at unison pitch, 17 percent at the octave, 67 percent were upperwork, and 2 percent subunison. We do not know if Bach was disturbed by this proportioning, or by the then current state of organbuilding, but it is apparent that his views diverged substantially frmo the norm for the period. Bach's specification called for 41 ranks of pipes, of which 35 were flues and 6 were reeds. Classifying the flues by our procedure results in the formula 19-17-59-5. In other words, Bach advocated a downward shift in the pitch profile, favoring the unison by 5 percent and the subunison by 3 percent, thus subtracting 8 percent from upperwork.

Analyzing the aggregate of four organs built in the ten years following the advent of Bach's scheme indicates that his influence made itself felt. The analysis is summarized in Table 2 below. The Frauenkirche instrument built in 1734 conformed almost exactly (19-19-58-4) to Bach's standard (19-17-59-5). We may compare this formula with the aggregate of four organs and discover that they conform closely to Bach's ideal.

TABLE 2

A Comparison of "Bach's Ideal Instrument" With Four Contemporaneous Instruments

	Unison	*Octave*	*Upperwork*	*Subunison*
Leufsta Bruk, Sweden (1725)	17	17	65	0
Frauenkirche, Germany (1734)	19	19	58	4
Hospital, Erfurt, Germany (1735)	25	16	59	0
St. Bavo, Haarlem Holland (1736)	13	10	72	5
Derived median	18	17	63	2
"Bach's Ideal Organ" (c. 1725)	19	17	59	5

At the end of the period the unison accounted for the smallest proportion of the total it ever would (14 percent), and upperwork accounted for the highest (68 percent). Although this formula resulted in the most notable organs ever built, it soon came to

[7] See Gotthold Frotscher, **Geschichte des Orgelspiels und der Orgelkomposition**, Berlin: Max Hesses Verlag, (1936).

be regarded as extreme, and in the 1730's the emphasis shifted back to a formula similar to the one used in the period 1620-40.

Bach's formula for the "Ideal Organ" apparently died even before its exponent. The period 1730-1800 witnessed a decided reversal of the previous period's trends. The unison, instead of decreasing in importance as before, now increased from 20 percent to 33 percent of the total. Upperwork declined from 68 percent at the end of the prior period to only 48 percent by 1800. The pitch profile now declined, whereas before it had markedly increased. For the first time in the history of the instrument less than half the ranks were numbered as upperwork.

The period produced many significant organs. They no longer sounded as precise or as intimate as in Bach's time, but tended toward the courtly and ceremonial instead. The stop numbers of the instruments increased as if to keep pace with the expansion in case dimensions described in our preceding section.[8]

1800-1860

Few organs were built during the first half of this period, but still a style developed. Once again the movement of a previous period was sharply reversed. Of no great signficance in organ history perhaps, it varied markedly from the style of the period to follow.

Unison pitch represented a third of the stops around 1800, increasing slightly to 35 percent at midperiod and declining sharply thereafter. With the decrease of the unison came the increase in upperwork and stops at the subunison pitch. This served to broaden the pitch range, increasing it at both upper and lower extremities.

While the 27-17-49-7 formula of 1860 was not as radical as the 14-17-68-1 scheme at the end of Bach's era, this obviously appeared extreme to organbuilders, for the next decade marked the beginning of a sharp rise in the importance of stops at the unison pitch with a corresponding decline in upperwork. This process led to the eventual near destruction of the organ ensemble.

The invention of the Voix Celeste about 1850 in France was one omen of several which augured the future magnetic attraction of the orchestra as a model upon which future organs were to be structured. It was during the following colorful period that the musical world witnessed the replacement of the organ as an organ with the organ which was not an organ.

1860-1930

This era was one of the most turbulent and at the same time discouraging for the organ. The 1861 formula of 32-19-43-6 was almost inverted in 1930 to become 59-15-21-5. That is to say, the fundamental almost doubled in proportion, and upperwork halved in prominence.

The leading human agent who served the bizarre fashions of late Victorianism was none other than a clever English engineer, Robert Hope-Jones. Inventor of the most powerful fog horn (which he later incorporated as an organ stop of frightening proportions after selling patent rights to the Canadian Coast Guard), he was heralded as the Messiah of the organ world, both in England and later when he moved to the

[8]For example, the Gabler instrument of 1750 at Weingarten, Abbey, unquestionably the largest instrument built to that time.

United States. His technological advances were momentous; his tonal ideas were ludicrous.

He called for the abandonment of all upperwork, an action vigorously opposed by Berlioz, and the substitution, in its place, of stops imitative of the orchestra and of "effects." These effects were as colorful as they were musically useless: horsehoofs, the pounding surf, bird cries, trains, auto horns, harps, pianos, steamboat whistles, sirens, and so on.[9] Perhaps this genre might be most aptly described as "Engineer's Rococo."

Pure organ tones, the Diapasons which constitute ensemble, were replaced by imitative orchestral stops. The purpose of all this brouhaha was to achieve an instrument capable of reproducing the symphony, in other words, a one-man symphonic orchestra. Some idea of the depth to which the church organ had declined may be implied by this poem written shortly after the turn of the century by a teacher of organbuilding at (appropriately enough) Massachusetts Institute of Technology:

THE CONSECRATION OF THE ORGAN

(To be recited at the dedication of a new organ while an appropriate accompaniment is being played with the soft stops.)

Open are thy golden mouths,
  Ever waiting to incite
Songs of praise which raise the soul
  Up from earthly strife and blight;
May thy myriad voices e'er
  With angelic hymns unite.

As the Sabbath morn returns,
  Let thy sacred tones inspire
Those who yearn for purer lives,
  With devout, sincere desire;
At the solemn Vesper hour,
  Breathe response to heaven's choir,

Softly swell thy distant notes,
  Like seraphic strains above;
Soaring with thy thrilling power
  To the highest throne of love;
Trembling now in sweetest strains
  As descends the Spirit Dove.

---

[9]Even conservative builders were gimmick-happy. The great Father Willis devised a method for opening and closing the swell shades by a flexible tube terminating with a mouthpiece shaped like a cigarette holder.

And when mourners tread these aisles,
  And their aching hearts are sore,
Comfort give in soothing chords;
  Calm their grief, and peace restore.
May thy dreamy, mystic waves
  Wash them to the unknown shore.

When before the altar stand
  Those who pledge their marriage-vow,
Join in tender unison
  With thy diapasons low;
Bursting forth with joyful themes,
  Let thy trumpets gladly blow!

May no loose and trifling touch
  Taint with desecrating hand
Keys that ope celestical streams,
  Flowing on so full and grand;
Blend with harmonies divine,
  Wafted from the unseen land![10]

One contemporary observer looks back at this scene and says:

> The decadent period (the late nineteenth and early twentieth centuries) was one of tangential experimentation and great excesses characterized by the most radical departures from established practices and an almost complete disregard for tradition.[11]

1930-1959

Shortly after World War I, organbuilding in Germany was penetrated by Schweitzer's rejuvenating spirit. His movement began as a personal reform to change the orchestral organ back into a medium suitable for the performance of Bach's compositions.

With impetus provided by the great missionary, the organ movement was officially christened in 1926 at the Freiberg Organ Conference, a convocation of Germany's organ "greats." The movement took hold in the United States with the functional-modern instruments of the Orgelbewegung mentioned earlier. The results are graphically illustrated in both Table 1 and Figure 1.

The typical organ of the 1920's was 59 percent foundation and only 21 percent upperwork. The tonal scheme resulting from the organ movement was 21 percent foundation and 63 percent upperwork. The contrast is startling.

Proceeding from the 1930's to the present day we see signs of the inevitable readjustment of this formula in the direction of the former extreme. The fundamental has increased 3 percent in importance, balanced by a 4 percent decrease in the emphasis

---

[10]William Horatio Clarke, **Standard Organ Building**, Boston, Gorham Press, (1913), p. 211.

[11]Lawrence I. Phelps, "Perspective," **Organ Institute Quarterly**, Winter 1954.

on upperwork. Although they do not show up in our figures, other changes have also been taking place. According to Phelps,[12] the reform itself has gotten out of hand.

Organs became brighter at first, and always louder; more brilliance seemed to stimulate a desire for even more brilliance. Organs built after World War II, Phelps states, got louder and louder. They became less refined and more aggressive in contrast to the early organs of the 1930's, which were light, soft, and transparent. "But while the first instruments were capable of counterpoint, they were unsuited to the romantic French compositions," he writes. Hence a compromise had to be reached, and what emerged was an instrument containing the best of both—according to the builders.

CONCLUSION AND PREDICTIONS

The responsiveness of the organ to social as well as functional and esthetic demands over the four or five centuries of its recorded history has been stressed so often that the writers felt it would be worthwhile to take another look at the kingly instrument in the rather unfamiliar guise of an article of fashion. In so doing, we have discovered that this marvelous device dedicated to the highest purposes has nonetheless followed the gyrations of stylistic fashions at least as faithfully as any other manmade article on record.

This remains true whether we judge the organ by its appearance or as a musical instrument. In either aspect it has always been influenced by those great tidal waves of directions in taste that inundate all phases of design and take about a lifetime to reverse themselves.

Moreover, our subject shows once again that fashions tend to startling extremes and then typically collapse suddenly and in disorganization, only to be replaced by a style almost totally antithetical. These reversals were particularly striking at the end of the Gothic, the Baroque and, if we may be allowed to use our own designation for the late Victorian-Edwardian or Wurlitzer period, the "Engineer's Baroque." What is more, our empirically based periodicities in organ design coincide remarkably closely with—and thus tend to confirm—the styling phases which other students have demarcated in other arts and for other artifacts.

As to the case, the lesson of the past is plain to read. Whether we have paused to take stock of ourselves or not, we are rapidly wearying of the formless and unadorned collections of pipes that were strewn about in the name of functionalism. The future promises a rebirth of articulate and even fanciful design.

As a logical aftermath of the extremes in organ specification growing out of Victorianism, the organ reverted around 1930 to a totally dissimilar formula reminiscent of the seventeenth century. The organ of our time—"The 1960 Model"—is not substantially different from the instrument bred from the Orgelbewegung, yet it has already shown signs of a retreat toward middle ground. In the contemporary instrument we have what many regard as the optimum balancing of the good elements of a variety of periods. We rejoice that we have finally found a satisfactory instrument upon which the music favored by the times sounds so well. And yet how often this same utterance has been repeated! Surely, many shared our satisfaction in the 1730's or the 1800's.

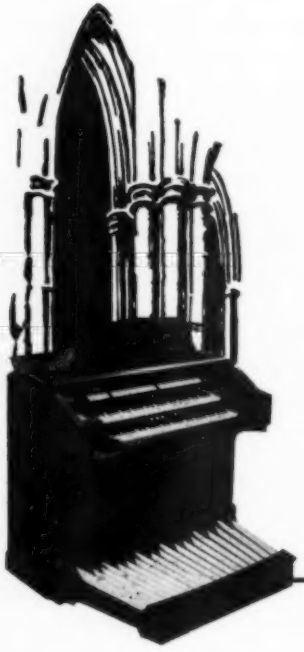
---

[12] Ibid.

And the organists, organ designers, and composers for organ in each of these periods must have congratulated themselves that the instrument had finally been perfected.

Surely, history shows us how transitory is such complacency. This is not to say that the organ has *not* been perfected, nor to insist that its design can *never* be stabilized. But the record hints otherwise. The axiom that "the only constant is change" seems as applicable to organ design as it is to the weather or to the "human condition" itself.

Personally, we share in the feeling that the present classic-styled instrument is to *our* taste the ideal; yet with the irrefutable record of history before us we fear that, regardless of the current unanimity of satisfaction with the status quo, the instrument will change again—and again. Assuming a similar periodicity to that of the past, another extreme is in store for the organ world by the end of this millenium. We can only add, more wryly than sincerely, that it won't hurt the next generation as much as it would us, because they'll be in the mood for it.



Dedicated to the development of superior church organ music, Allen designers and engineers have produced a series of fine Allen Electronic Organs which are gaining increasing acceptance. On the basis of fine tone, performance and advanced engineering, Allen remains the *most respected name in electronic organs.*

Allen organs

Möller Tonal Quality . . .

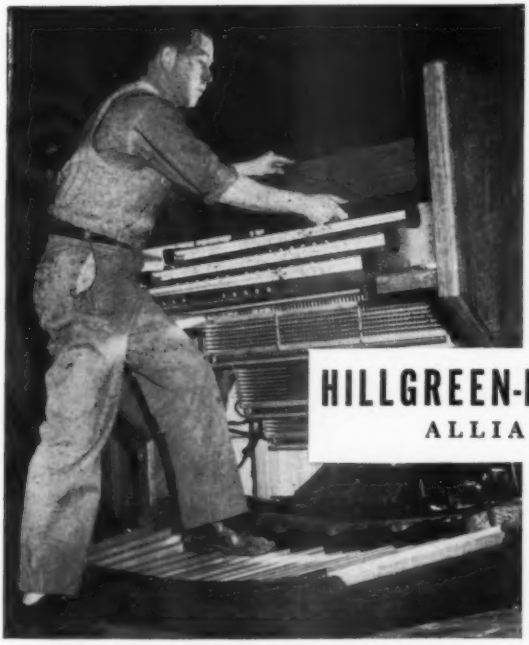
A new organ pipe must be delicately voiced for tone, color, transparency and timbre. Few men in the world possess the highly developed skill and critical sense of hearing to qualify as a voicer. Yet to build the finest organs made, Möller employs not one, but several hard-to-find voicers . . . each one a specialist in voicing a particular tone group. See . . . Hear . . . Compare! Whatever your needs, there's a custom-built Möller pipe organ priced right for you!

RENOWNED FOR PIPE ORGANS SINCE 1875

Member of the Associated Organ Builders of America

M.P. MÖLLER INCORPORATED

HAGERSTOWN, MARYLAND



Craftsmanship and skill are the heritage of the men who build Hillgreen-Lane organs in the master tradition of matchless quality and superb performance throughout the years.

HILLGREEN-LANE and COMPANY

ALLIANCE 3, OHIO

Builders of Pipe Organs since 1898

CHORAL MUSIC
"ON APPROVAL"
EXAMINATION KITS

SEE BEFORE YOU BUY!
Detach and mail to

DASH MUSIC CO.
UPPER DARBY, PA.

Gentlemen: Please send me "on approval" copies of the following categories of SATB music. I understand that I pay nothing for this service.

(Please check types requested)

- ☐ Palestrina
- ☐ Bach
- ☐ Early Masters
- ☐ Mendelssohn
- ☐ Noble
- ☐ Gounod
- ☐ Russian
- ☐ French
- ☐ Communion
- ☐ Latin Texts
- ☐ High School
- ☐ Easy General
- ☐ Other Polyphonic
- ☐ Handel
- ☐ Early English
- ☐ Mozart & Schubert
- ☐ Roberts & Shelley
- ☐ Stanford & Sullivan
- ☐ Spirituals
- ☐ Advent & Christmas
- ☐ Lent & Easter
- ☐ Service Music
- ☐ Junior High
- ☐ Easiest General
- ☐ Thematic Catalogue

Special Request _____

_____

Name _____

Address _____

_____

Institution _____

Address _____

_____

MAIL THIS TODAY!

Briefs

[Continued form page 5]

music, whether ancient, more recent or modern.

It should be borne in mind that the type of principal tone that is the goal of the present organ reform movement, and is heard in the work of the leaders of this movement, is less hard and less heavy than that which we are accustomed to hearing in this country in even the finest electropneumatic organs. It is gentler, warmer, a little closer to the human voice in its degree of intensity and assertiveness.

Among other interesting features of this paper, its author insists not only on slider chests with direct mechanical key action (tracker) but also upon mechanical stop action. Electropneumatic stop action has been installed in some modern organs with mechanical key action. This makes combination action possible, thus facilitating stop changes while playing. Mr. Zachariassen believes that, despite this advantage, the disadvantages entailed in the use of pneumatic stop action are too great. Such apparatus requires so much space that it becomes impossible to design a proper case if it is included. He says that a good arrangement of the pipes, inside cabinets that help the tone and fulfill a musical function in emphasizing the identity of each division by reason of their size, shape, and placement, will not permit the appropriation of the extra space required for the machinery.

The acoustical value of well designed and properly placed casework is undoubtedly one of the most significant developments in modern organs. It not only improves the music by giving separate identity to the sixteen-foot, the eight-foot, the four-foot, and the two-foot organ (or as many of these as may be present), but it serves to make a much smaller organ

[CONTINUED ON PAGE 27]

ARTHUR HOWES

AN INTERESTING NEW ORGAN IN AN UNUSUAL CHURCH

PART II

THE MUSIC
(At Mount Calvary)

Mount Calvary Episcopal Church, in Baltimore, was one of the first-generation Anglo-Catholic parishes in America. Founded in 1846, it was at first operated by the Cowley Fathers. Since then succeeding rectors have maintained the same churchmanship. In days when the expressions "high church" and "low church" were in vogue, Mount Calvary was said to be "three feet higher" than any other Episcopal church.

The present rector, The Reverend MacAllister Ellis, brings to the parish many gifts and talents, among them a beautiful voice for singing Mass, and superb taste in music. Perhaps it is because he has been a lifelong devotee of the bagpipes that he has a strong preference for music that is deeply stirring rather than superficial and sentimental. He has elected to establish a full program of truly liturgical music untainted by any suggestion of romanticism, and this gives the greatest possible satisfaction to his organist and choirmaster.

For a long time the Church maintained a choir school in which its choirboys received secular, religious, and musical instruction. Since it was a day school, the exodus to the suburbs in the 1930's forced its abandonment. After that time it appears that the boys yielded more and more of their musical responsibilities to the choirmen, and for some years the choir consisted of men only. Such a choir is excellent for plainsong and, accordingly, the greater part of the music now sung there is plainsong.

However, it was felt to be desirable to enrich the program with polyphony. The purity, clarity, and good blending quality of young girls' voices had long been noted by both the rector and the choirmaster; so it was decided to recruit sopranos and altos from the glee clubs of girls' high and preparatory schools in Baltimore. The directors of these organizations very kindly recommended their best and most enthusiastic musicians, our requirement being that they should sing without any noticeable vibrato. The candidates were each heard individually and in a series of trial rehearsals to make sure that their voices were of the right quality and would blend well. Our real object was to train a choir that would sound like a good boys' choir. In this we have been reasonably successful. In their west-end-gallery position, members of the choir cannot be seen by the congregation during services, and visitors have said that they thought they were hearing a boys' choir.

The nine men and sixteen girls that constitute the present membership are all paid. They rehearse twice each week and sing for the late Mass on Sundays. There is a soprano-alto rehearsal, a tenor-bass rehearsal, and a full rehearsal on Saturday afternoon, and a half-hour full rehearsal before Mass on Sundays.

In order that the music may be sung distinctly and in the proper manner with well-blended tones, all vocal and musical eccentricities and peculiarities are discouraged.

A voice with too much vibrato cannot be tolerated. Sometimes girls decide to improve their voices by taking private lessons from a voice teacher. Unfortunately, in a few instances, girls who had sung with clear, pure, youthful tones before began to flap and heave like shrieking harpies after the first four or five lessons. We wish that all voice teachers could acquire a sufficiently thorough knowledge of the voice so that this could be avoided. Once, in my hearing, a touring choir of selected trained voices from a musical college sang through an entire program of a cappella music without the sounding of any instrument. They had all been taught to sing with a tone that wavered and trembled so vigorously and continuously that it was impossible to tell what notes they were attempting to sing most of the time, and there was not one single beautifully tuned chord sung all evening.

All voice teachers and organist-choirmasters as well should learn how to develop voices properly, so that music can be sung clearly and distinctly, in tune. Until they do, I suppose some choir singers (and soloists especially) will continue to sound as though they had palsy of the vocal chords.

At every rehearsal of the Mount Calvary choir there are breathing exercises and vocalizes, the main emphasis being placed on realization of the conditions of good singing: correct posture and breathing, and the elimination of affected or unnatural ways of singing in high or low registers. If any start fluttering they are immediately warned. If they cannot stop it, they depart and sing elsewhere. Fortunately, young girls are much less prone to this ailment than are older women, but we are constantly on guard against this fault. The importance of the matter may well be realized by an examination of the music that this choir sings. A resumé of the program follows.

Ten Plainsong Masses From the Saint Dunstan Kyrial.

Each Mass includes a nine-fold Kyrie, Gloria in Excelsis, Sanctus and Benedictus, and Agnus Dei. Pater Noster is sung every Sunday to the only melody ever officially recognized by the Church, which is very ancient, possibly fifteen hundred years old. Similarly, the Credo is also sung to the same melody every Sunday, Credo I in the Kyrial, which was the only music used for the creed throughout the entire Western Church for more than a thousand years.

These parts of the service together are known as the Ordinary of the Mass, as in them the same words are sung every Sunday.

The Masses in the choir repertoire are as follows:

Missa Paschalis, from Holy Saturday through Eastertide.
Missa Solemnis, Ascensiontide, Whitsunday, Trinity Sunday, and Corpus Christi.
Missa Marialis, Christmas and Trinity.
Missa de Angelis, Trinity.
Missa Rex Splendens, Passion Sunday, Palm Sunday, Maundy Thursday, Septuagesima, Sexagesima, Quinquagesima.
Missa Dominicalis, Sundays after Epiphany, and Trinity.
Missa Penitentialis, Advent and Lent.
Missa Votiva, Sundays after All Saints.
Requiem, solemn requiems Saturday after All Saints and as required.

In addition to the Ordinary, there are special texts for each Sunday to be sung by the choir. These are known as Propers and include Introit, Gradual, Alleluia or Tract, Offertory, and Communion. Their texts emphasize the main theological teaching of the

day. The ancient melismatic chants of these special texts for every Sunday and all other Feasts, Saints' Days, and special occasions of the Church Year, form a tremendous corpus of very elaborate plainchant. Most of them are long and difficult, but they are ideal vocal music. They are published in English in a Book of Introits, a Book of Grails, Alleluias, and Tracts, and the Plainsong Gradual, Part I (Advent to Holy Saturday), and Part II (Easter to Advent). There are also two supplementary volumes of Propers for special occasions. The Press at Saint Mary's Convent, in Wantage, England, produces and sells these volumes.

In the forthcoming year the choir will sing these ornate chants for the Propers from Christmas to Quinquagesima, inclusive, and from Passion Sunday to Corpus Christi, inclusive. This comprises twenty-five different occasions and sets of chants. During Advent, Lent, and Trinity seasons, the Propers will be sung to solemn (slightly ornamented) forms of the Gregorian Psalm Tones, as found in the English Gradual.

As the choir is able to enlarge its repertoire, use of the ancient, ornate Proper melodies will be extended through the year.

Without counting the Responsory, Credo, and Pater Noster, which are the same every Sunday, there are ten different plainsong melodies of varying degrees of elaborateness and difficulty to be sung each Sunday. Five of them are new each week, and five are changed every three or four weeks. Many of them are sung antiphonally, so that the girls do not have to learn all of the music sung by the men, and vice versa.

There are also three hymns in each service.

In addition to all of the foregoing music, the choir sings two polyphonic motets every Sunday during the season from October to May, inclusive, the months when the girls sing. The fifty motets to be performed this year, 1960-61, are as follows:

Aichinger: Regina Coeli
Pange Lingua
Anerio, F.: Adoramus Te
Alleluia Christus Surrexit
Arcadelt: Ave Maria
Bach, J. S.: Hold in Remembrance
Bach, M: Now Is Christ Risen
Brahms: O Heart Subdued
Byrd: Alleluia Cognoverunt
Ave Verum
Ego Sum Panis
I Will Not Leave You Comfortless
O Sacrum Convivium
De Prés: Ave Maria
Farrant, R.: Call to Remembrance
Hide Not Thou Thy Face
Gallus: Ecce Quomodo Moritur
Gibbons, O.: Almighty and Everlasting God
O Clap Your Hands and God Is Gone Up
O Lord Increase My Faith
O Thou the Central Orb

Handel: Thanks Be to Thee
Hilton: Lord for Thy Tender Mercies' Sake
Ingegneri: Tenebrae Factae Sunt
Lassus: Adoramus Te
Oculus Non Vidit
Qui Vult Venire
Salve Regina
Lotti: Vere Languores
Martini: In Monte Olivetti
Mendelssohn: Then Shall a Star
He Watching Over Israel
Monteverdi: Angelus ad Pastores Ait
Hodie Christus Natus Est
Morley: Domine Fac
Eheu Sustulerunt
Mundi: O God Maker of All Thing
Palestrina: Alma Redemptoris
Sicut Cervus
Rorate Coeli
Praetorius, M.: En Natus Est Emanuel
Lo How a Rose
Sweelinck: Hodie Christus Natus Est
Tallis: Audivi Vocem de Coelo
If Ye Love Me
O Nata Lux
Tye: Laudate Nomen
Jesu Dulcis Memoria
O Magnum Mysterium
Vittoria: O Quam Gloriosum
O Vos Omnes
Reproaches
Weelkes: Let Thy Merciful Ears O Lord
Wilbye: O Lord Turn Not
Willan: O Sacred Feast
O How Glorious

These are interpolations and not strictly a part of the liturgy itself, all of which is sung in English with the exception of the Kyrie, which seems to be almost universally sung in Greek. There will be one motet in English and one in Latin each Sunday.

The Anerio Adoramus Te is the one which for a long time was attributed to Palestrina.

Hold in Remembrance, J. S. Bach, is the opening chorus of Canata 67, for Low Sunday.

The Michael Bach work is for five voices. The sopranos sing in obbligato the chorale melody "Christus der ist mein Leben."

Lord for Thy Tender Mercies' Sake is the same composition which was for a time thought to be the work of Richard Farrant.

Tenebrae Factae Sunt, by Ingegneri, is listed as the work of Palestrina in several publishers' catalogs.

In summary, it will be seen that there are five motets by Byrd, four each by Gibbons and Lassus, three by Palestrina, Tallis, and Vittoria, two each by Aichinger, Anerio, Farrant, Mendelssohn, Monteverdi, Morley, Praetorius, and Willan, and one by each of the fifteen other composers. Many different styles of polyphony are represented, as well as a few compositions from later periods.

Five of these works are accompanied. These will be repeated so that the choir will sing with accompaniment ten times during this first year of the new organ. The Mendelssohn pieces, not entirely consonant with the rest of the program, were introduced especially in order to use the organ more often this year. (The organ will be heard in prelude, voluntary, postlude, and hymns at every service.)

In justification of the rather firm emphasis on music of the sixteenth and early seventeenth centuries, we should like to remind readers of two factors that make this music especially appropriate for this use. First, it is purely vocal music, easy to sing (at least vocally) and without any instrumental accompaniment to obscure the words, which are of paramount importance. Second, after Gibbons, the technique of composition was based more and more on instrumental concepts. Magnificent as such music can be, it tends toward the creation of certain impressive effects, and this effect seeking is less well suited to forthright, sincere expression of the attitudes of Christians participating in the Mass. Penitence, humility, adoration, exaltation, and serenity can best find expression in purely vocal music when sung in the right manner and spirit, without the addition of instrumental effects. On high feasts instruments may well be employed to express the predominant mood of excitement and exhilaration that is characteristic of the occasion.

It may be noted that Healey Willan is the only contemporary composer on the list. Those of his choral compositions that are in the pure polyphonic style are truly great liturgical music. Although they possess certain contemporary features, they are akin to the earlier polyphony of Byrd and Palestrina in manner and feeling.

Recent and contemporary composers have produced excellent choral music. However, much of it does not meet the special requirements of the liturgy of Mount Calvary Church.

John Stainer, Arthur Sullivan, and Richard Rogers really all belong in the same category. Stripped of ta-ran-ta-ras and other characteristic rhythmic textures, the music of the lyric theater is found to be the same as nineteenth-and twentieth-century church music. Some contemporary composers of church music have introduced new melodic and harmonic progressions that are characteristic of the present day. Nevertheless, most of their music seems to me to breathe the same spirit and to produce the same effect as that of the Romantic and Victorian composers. It fails to strike deep into the tide of really fundamental human feeling that moves in the Mass.

In choosing this music, the principal object has been to clothe the words of the liturgy in music that will neither add to nor take away from their essential character but only provide a suitable way of expressing the meaning and feeling that is in them. No thought is given to impressing listeners in a particular way by purely musical means. The texts are simply said in a special way (sung), a way that enables participants to

utter these words with whole heart and mind. We assiduously try to avoid music that bears any resemblance to music in the world of entertainment.

Probably all will agree that this is an idealistic approach only possible in a remarkable parish like Mount Calvary. It may readily be seen that the musical life of this parish is healthy and robust. It may become even more so. It is hoped that in the future, when the choir has established an extensive repertoire of liturgical music, music of a more flamboyant type, from the Baroque era, can be performed at special weekday services other than the Mass. Bach cantatas employing orchestra, chorus, and soloists might follow Choral Evensong on Saturday afternoons.

Lest anyone may think the situation is too perfect, it may be told that there are three slight blemishes on this otherwise healthy program. Because of long and strong association in the parish, we sometimes still sing O Salutaris Hostia to the singing-waiter tune, Saint Vincent (209², Hymnal 1940). During the May Procession, while a white-clad little girl from the Sunday School climbs a ladder and places a wreath of roses on the statue of the Blessed Virgin, the other children sing "Mary, we crown Thee with blossoms today" to an old gospel-song tune. Some might also take exception to "Ye who own the faith of Jesus" sung to Daily, Daily (588, English Hymnal), although this lively old Anglo-Catholic rallying cry is at least vigorous and forthright. Perhaps in time these incongruous musical elements may be eliminated.

For those who are interested and would like to hear some of this music but are themselves similarly occupied elsewhere on Sunday mornings, the special liturgies for the Feast of the Epiphany (January 6) at 6:30 p.m., the Feast of the Annunciation (March 25) at 11:00 a.m., Maundy Thursday at 6:30 p.m., Good Friday at 12:00 noon, and Holy Saturday at 6:30 p.m. are replete with rarely beautiful music. There will also be an evening Sung Mass on Ascension Day, May 11, at 6:30 p.m.

The reader may well imagine that this church affords the happiest possible musical environment for a musician whose individual taste and preferences lie well within the foregoing areas of choral music, and whose requirements for the performance of organ music seem likely to be so perfectly fulfilled in the new organ.

DONALD WILLING

FACULTY

NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON, MASSACHUSETTS

Briefs [Continued from page 20]

adequate for church or auditorium that would otherwise require a larger one.

The Zachariassen paper emphasizes once more the dictum enunciated by Mr. Flentrop and others, in these pages, that every part of an organ must be designed and made to function in an organic unity with every other part. The specification, the manner of installation, the layout, the case, the voicing, and the action must all fit together in such a way that each contributes to a beautiful musical result. It seems that every person who has ears that hear must now realize the folly of jamming colossal masses of chests and pipes into every available cubby hole, closet, and unused space, however far away, together with all the other evils attendant upon the use of electric action.

Many organists set a high value on combination action, because it facilitates stop changing while playing. It should be remembered that in a well designed and well voiced organ a change involving only one stop, which can be effected by hand, can completely alter the tone quality. For more complete changes, as from piano to forte, the new combination can be set ahead of time on another keyboard, as the use of couplers is necessary much less often on the new, artistic instruments than it was on the old monsters. Some organists like to change combinations rather frequently while playing. No doubt the organs they play have been an influence here. A purely musical question is involved in this, and it requires full treatment. Accordingly, an article on registration will follow in an early issue.

THE DEATH OF JEAN WALCH, HEAD OF the Swiss organbuilding firm of Th. Kuhn, was reported in late November. This was a shock to many American organists and

[CONTINUED ON PAGE 28]

Become a Member of the Organ Institute

Life Member	$1000
(Five annual payments of $200 each may be counted toward a Life Membership)	
Guarantor	$100
Contributor	$50
Subscriber	$25
Associate	$15
(professional organists only)	

In addition to the various classes of membership listed above, the Trustees will welcome outright gifts for scholarships. A gift of $5000 will permanently endow a full scholarship for attendance at a summer session. A single contribution of $200 will provide a scholarship for one year.

All donations to the Organ Institute, including membership contributions, are deductible for income tax purposes.

Make checks payable to

ORGAN INSTITUTE
ANDOVER, MASS.

ATKINSON

CHARLOTTE — Organist — Recitalist

WILLIAM — Lecturer — Consultant

ARMY AND NAVY ACADEMY
CARLSBAD, CALIFORNIA

Dir. of Choral Music — Vice-President

CHOIR ROBES

Newest colorfast fabrics available.
Write for Catalog

E. R. MOORE CO.
268 Norman Ave., Brooklyn 22, N. Y.
932 Dakin St., Chicago 13, Ill.
1641 N. Allesandro St., Los Angeles 26, Calif.

Briefs [Continued from page 27]

organbuilders who knew him. It was especially sad news for the group who enjoyed his gracious hospitality at Zurich in August, 1959. The organ which he made and installed in the church at Wollerau, a Zurich suburb, is a real gem, possessing rare individuality and charm. In a beautifully decorated case, its sixteen stops seemed to afford every color and resource that one could require. It was the forty-fifth and last organ to be examined by the touring group, and in many respects it made the most profound impression of all. This and other beautiful instruments will be a lasting memorial to Jean Walch, an outstanding leader among organbuilders.

The Director of the Organ Institute will again go to Europe in the summer of 1961, to play several concerts and to examine organs. He will spend approximately twenty-six days on the continent, beginning about July 12. Members and friends of the Organ Institute who are interested in accompanying him are invited to correspond with him within the next few weeks, as early reservations are desirable. In addition to concerts, including the Salzburg Festival, the group will attend master classes conducted by several outstanding European artist teachers.

Dwight E. Robinson and Lee S. Burns conclude, in this issue, their thought-provoking article, "The Organ in Fashion Theory." In the first installment of this article, which appeared in the last issue, two references were made to material in Joseph Blanton's splendid book, The Organ in Church Design, published by Venture Press, Albany, Texas. Through an editorial oversight, the footnoting for this part of the article failed to state the source adequately. We regret the omission and hope that this mention will make up for it.

Juilliard SCHOOL OF MUSIC
120 Claremont Avenue
New York 27, N. Y.
ORGAN and CHURCH MUSIC
Diploma & Degree (B.S., M.S.) Courses
Vernon de Tar, F.A.G.O.
Bronson Ragan, F.A.G.O.

Kurt Wittmayer and De Graaf
harpsichords, clavichords
Top makes at European prices
Literature on request
P. O. Box 8104, Philadelphia, Pa.
NIEK J. VERKRUISEN Azn

WILBUR HELD
S. M. D., F. A. G. O.
Ohio State University
Trinity Church
Columbus, Ohio

VIRGINIA BLAIR LOWRANCE
Organist — Director
Burkhead Methodist Church
Temple Emanuel
Winston-Salem, North Carolina

Ruth Barrett Phelps
A.A.G.O.

ARTHUR HOWES
PEABODY CONSERVATORY OF MUSIC
BALTIMORE, MARYLAND

JOHN FESPERMAN
NEW ENGLAND CONSERVATORY OF MUSIC

ORGELECTRA

The First and Only Key Action Current Designed and Engineered Specifically for Pipe Organ Use

AUSTIN

SCIENTIA ARTEM ADJUVAT
AUSTIN ORGANS Incorporated

SCIENCE AIDS ART

OFFICE and FACTORY
HARTFORD, CONNECTICUT

FREDERIC B. AUSTIN
President

PERCIVAL STARK
Vice President

RICHARD J. PIPER
Vice President and Tonal Director